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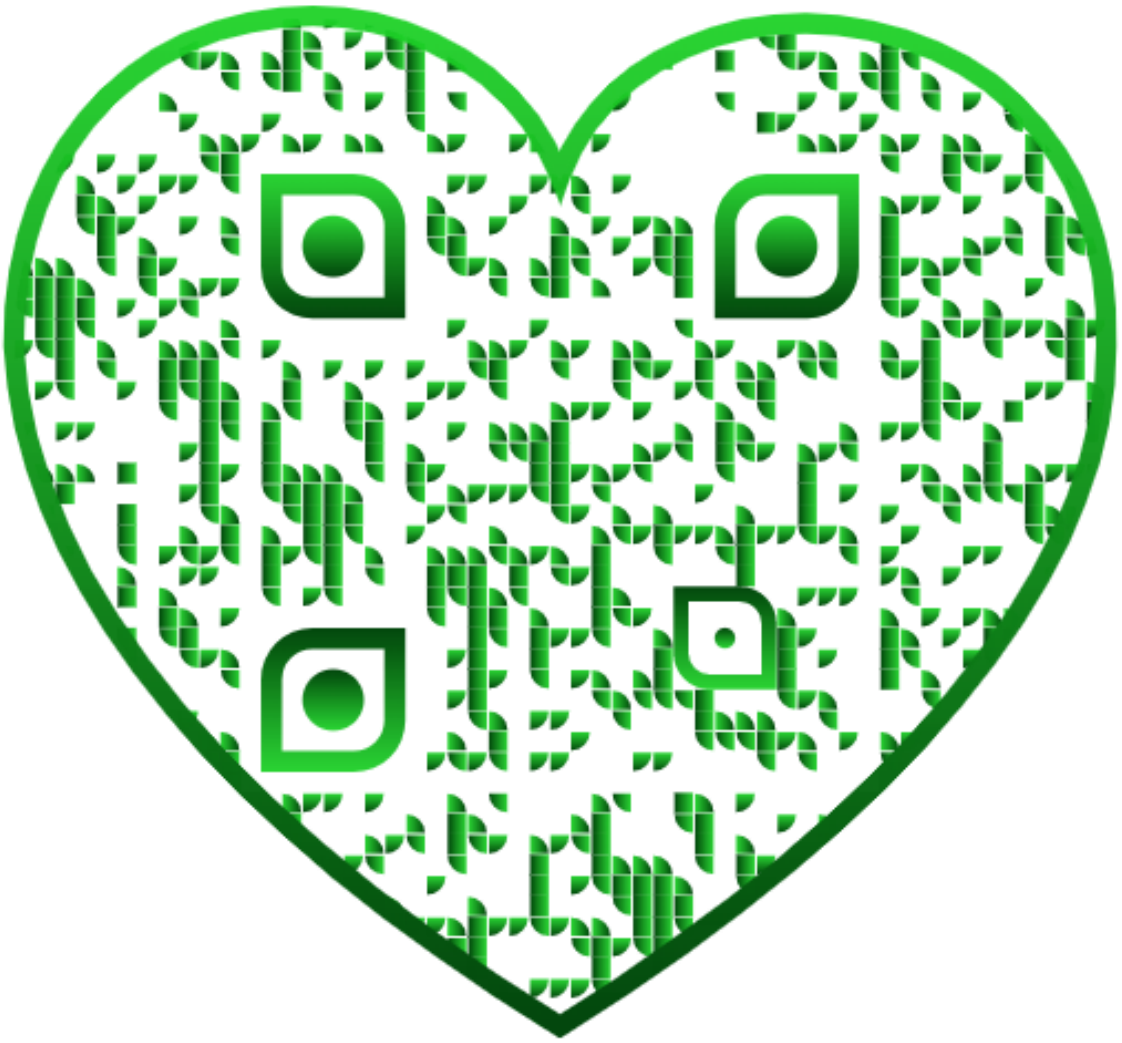

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The Beatles' Sgt. Pepper's Lonely Hearts Club Band album cover

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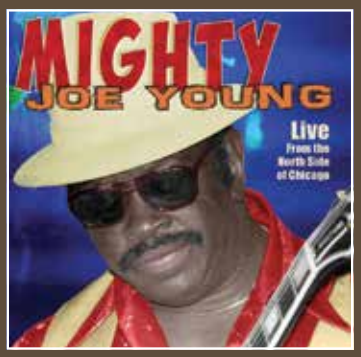

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KAPLAN'S KORNER

AXPONA 2017

NICE PEOPLE IN CHICAGO. Really nice. The town has a good vibe. And the weather was perfect. Pasadena Rose Bowl on New Year's Day perfect. Honey let's move to Chicago perfect. Apparently global warming is a conspiracy perpetrated by AXPONA and the Chicago Department of Tourism and Development because the weather was that nice. Great food. Great people. Great weather. Chicago has some great local audio retailers too. These local companies pulled out all the stops and made AXPONA sound great.

Among the usual suspects, you can depend on having a presence at every show there is one dude who never ceases to amaze me. **Chad Kasem** from **Analog Productions**. Chad has that rare combination of great ears and great taste. Browsing Analog Production's bins at AXPONA this year I was really hit by the quality, in my opinion, of the titles Chad chooses to put out. I know he does an amazing job producing audiophile and super high quality LPs at Analog Productions. I'm listening to his direct to disc Marquise Knox right now. What a great record. Silly to try to write this column while Marquise is on the turntable. I'll be back in a bit.

Ok I'm back. I got Marquis Knox-ed out. Ahem.

Walking into the magically lit **Odyssey Audio** room at AXPONA I thought I might finally be having one of those wonderful acid flashbacks they promised us back in the day. Odyssey Audio Owner **Klaus Bunge** was playing his MOFI Santana Abraxis Ultra Disc One-Step 45 RPM record on the Odyssey Audio speakers, preamp, and amps. The stereo imaging and the perfection of the bells and cymbals hanging in blackest space .... Remember auditory hallucinations? Me either. But that's how good that record sounds on Klaus' Odyssey Audio. speakers, preamp, and amps. This was his $6,900 system. That's right. Sixty-nine hundred, not thousand, dollars. I think there might have been another six grand in VPI Turntable awesomeness connected to that Odyssey Candela preamp of his. And if you've never heard of Odyssey Audio, good because I'm waiting for Klaus to finish my Khartago Amp before I start blabbing to everyone about how good his equipment sounds. I'm afraid he's gonna get busy. Google Odyssey Audio a few days after I have happily unpacked my amp.

Other great rooms of note included the *MusicDirect* room. Music Direct actually set up three rooms rated Good, Better and Best. I think it showed some huevos rancheros putting a $1000 system next to a six-figure system. It is amazing how happy I could be with Elac speakers, Marantz electronics, Pro-Ject turntable and Mofi's Studio Tracker cartridge for mere thousands of dollars.

Gamut and Pear Audio continue to set up rooms that to my ear need to be heard to be believed. Pure musical joy.

VTL was represented by their Chicago area dealer, **ProMusica**, with the VTL TL2.5 preamp with phono stage, he VTL ST-150 power amp (Please Santa, are you reading this?) and the Duynaudio Countour 60 speakers with a Roksan Radius 7 turntable and Naiim electronics. My notes read, "put it in a bigger room and add a zero." One of my favorite rooms.

Zesto Audio had their full complement of Monblocs, preamp, and phono stage set up with Marten's Coletrane Tenor speakers and Merrill Williams Audio Real 101.2 Turntable with a pair of Tri-Planar U2 tonearms. Stunning as always.

CONTINUED ON PAGE 8

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CONTINUED FROM PAGE 6

Needle Doctor had an amazing room with a Clearaudio Innovation Wood Compact sporting two tonearms. Rogue Audio electronics and Dali speakers rounded things out.

ModWright, **Deadalus** and **Wywires** had a room that sounded sound spooky good.

And it was nice to see **Sonist Audio** speakers are back with **Snake River** distributing them. Great sounding reasonably priced speakers.

Interesting note: At Rocky Mountain in Denver, AXPONA in Chicago and the LA Audio Show, pretty much everyone uses the Ortofon Cadenza Mono MC cartridge when they are showing off their equipment with a mono cartridge. If there were two arms, and one had maybe a spare no cost, unbelievably expensive stereo cartridge, the mono cartridge was always the $1280 Ortofon Cadenza Mono. Nicely done Ortofon.

EQUIPMENT REVIEW

MUSICAL SURROUNDINGS PHONOMENA II + PHONO STAGE. $799 – This is an excellent phono stage designed by Michael Yee in California. Quiet as a mouse with slippers on. Lots of loading and gain options. It might not have the soft gooey nougat center that the $4999 Zesto Andros 1.2 phono stage pours into my ears. But I can and have enjoyed listening to the deep, wide and clearly defined soundstage this beauty exudes for hours on end. Listening to the MOFI *Allman Brothers Eat A Peach*, (Purchased from our friends at DirectAudio.net) I was really impressed with the bass when it finally comes in after the intro on Les Brers in A Minor. Deep bass, slamming, vibrating off the frets and all. I've been swept along that long intro countless times but never really heard the bass in my gut like that. And when things get cooking on that song, they really get cooking. A great sounding fit for the Hana EL cartridge. If I had ratings this one would be rated Triple AAA Super Sexomatic Yeah.

Jim Kaplan

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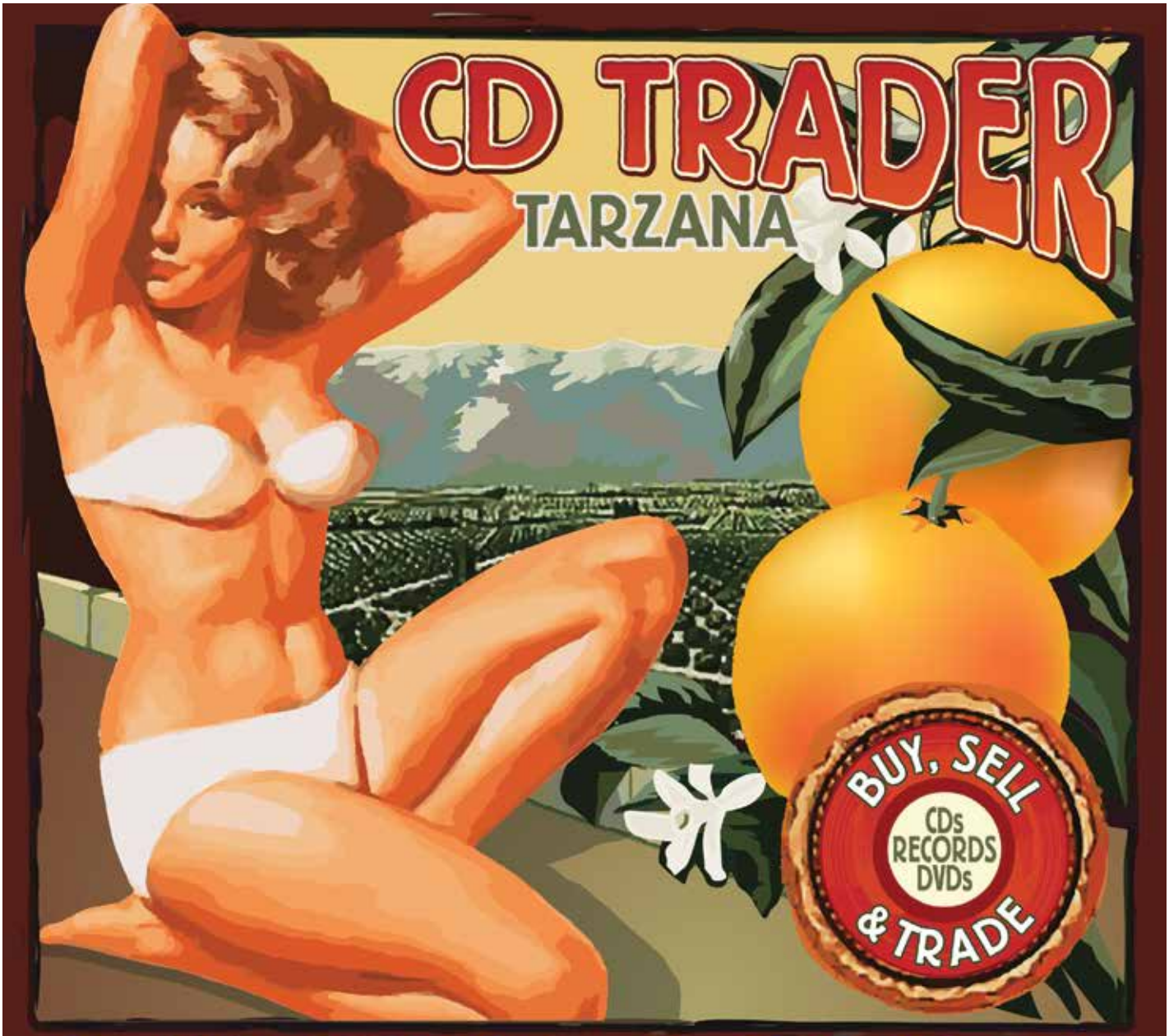

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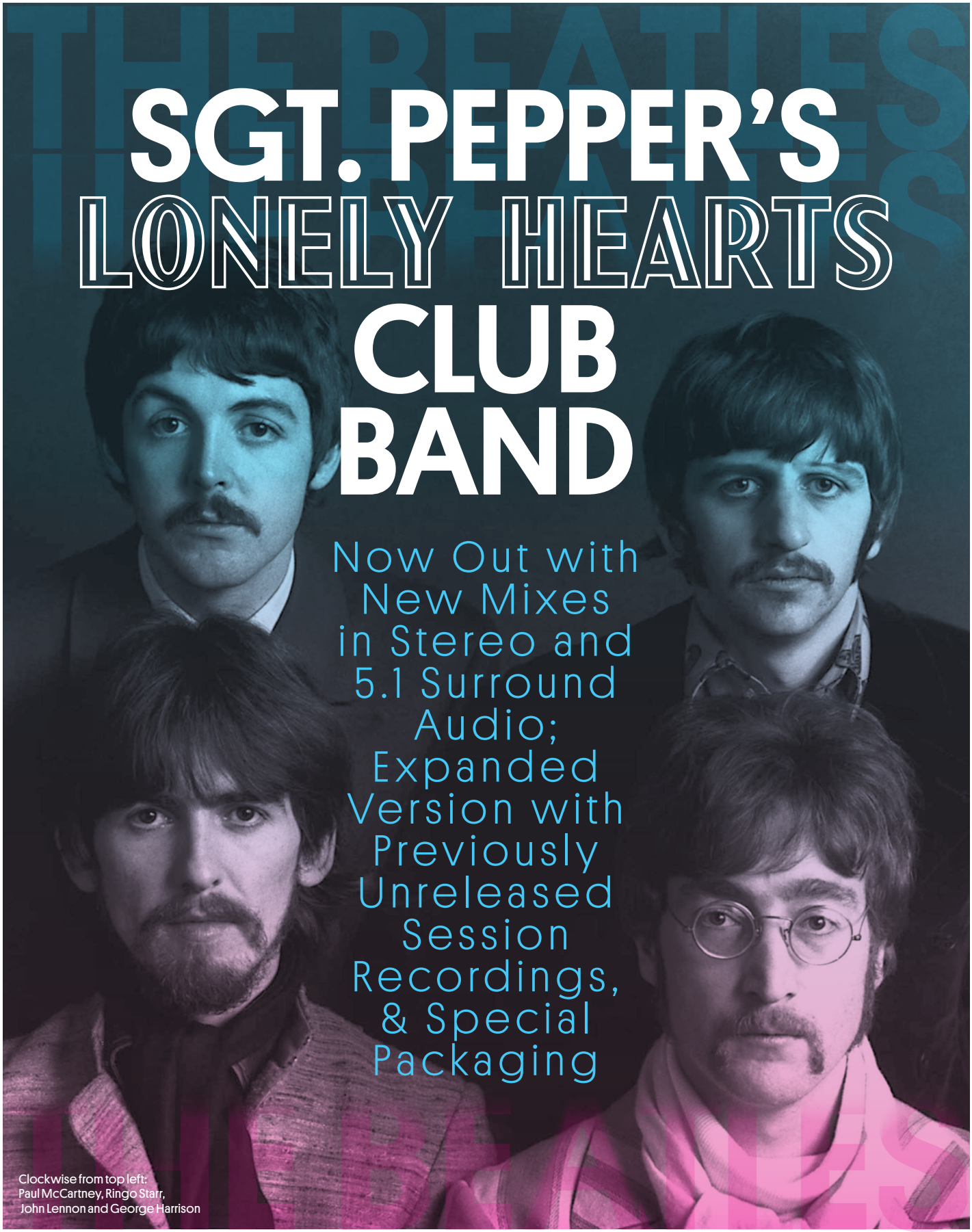
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Clockwise from top left: Paul McCartney, Ringo Starr, John Lennon and George Harrison

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BY HARVEY KUBERNIK

"*Sgt Pepper*'s was the perfect album to absorb while being *Lost in Space*." — BILL MUMY

TO SALUTE THE 50TH ANNIVERsary of the Beatles' *Sgt. Pepper's Lonely Hearts Club Band* which ushered in The Summer of Love, the Beatles just released a slew of lavishly presented *Sgt. Pepper* Anniversary Edition packages via Apple Corps Ltd./Capitol/UMe.

The album is newly mixed by Giles Martin and Sam Okell in stereo and 5.1 surround audio and expanded with early takes from the studio sessions, including no fewer than 34 previously unreleased recordings.

"It's crazy to think that 50 years later we are looking back on this project with such fondness and a little bit of amazement at how four guys, a great producer and his engineers could make such a lasting piece of art," says Paul McCartney in his newly-penned introduction for the *Sgt. Pepper Anniversary Edition*.

"*Sgt. Pepper*' seemed to capture the mood of that year, and it also allowed a lot of other people to kick off from there and to really go for it," Ringo Starr recalls in the *Anniversary Edition*'s book.

This is the first time *Sgt. Pepper's Lonely Hearts Club Band* has been remixed and presented with additional session recordings.

To create the new stereo and 5.1 surround audio mixes for *Sgt. Pepper*, producer Giles Martin and mix engineer Sam Okell worked with an expert team of engineers and audio restoration specialists at Abbey Road Studios in London.

All of the *Anniversary Edition* releases include Martin's new stereo mix of the album, which was sourced directly from the original four-track session tapes and guided by the original, Beatles-preferred mono mix produced by his father, George Martin.

Using the standard four-track tape recording equipment of the day, the Beatles collaborated with producer George Martin to achieve "the impossible," as they dubbed it, to go as far out as they could with arrangements and new technology to realize their collective vision for *Sgt. Pepper's Lonely Hearts Club Band*.

As George Martin described it, "We were into another kind of art form where you were putting something down on tape that could only be done on tape."

I bought my first mono LP copy of *Sgt. Pepper*'s at Wallichs Music City on Sunset Blvd. and Vine St. in Hollywood immediately after the product boxes were shipped from Capitol Records on the same street.

Sgt. Pepper's made a big impact on many people I have met over the last half century.

I asked a variety of writers, authors, musicians, record producers, engineers, deejays and friends about *Sgt. Pepper's Lonely Hearts Club Band*. Popular music's most universally acclaimed album.

Andrew Loog Oldham: It was the second coming of the audio Christ."

Andrew Solt: This album which was released 50 years ago impacted us like no other. *Sgt. Pepper* was a game changer in a myriad of ways. The day it was released, June 1, 1967, I recall rushing to my local record store in West Hollywood, Aron's on Melrose, and excitedly making a bee-line home to listen to it in stereo on my headphones.

"It was mind blowing from the very first note. There had never been anything like it. It was yet another wonderful gift from the most gifted group on earth. New songs, unimaginable sounds somehow captured on vinyl — such great music to bask in and decipher.

Yes, there were wonderful new tunes, but this record was different — it was a radical departure. We, the vast majority of youth, were elated with where the Beatles were taking us as they took us on an indescribable auditory ride.

In 2017, I was fortunate to be invited to listen to the brilliant new mix of *Sgt Pepper* on optimal speakers in Capitol Records Studio A in Hollywood. Jeff Jones and Giles Martin were our hosts/ guides as the needle dropped for 38 magical minutes.

"I was immediately transported back 50 years from the first notes of *Sgt Pepper's Lonely Hearts Club Band* to that haunting chord in 'A Day in the Life.' 'I heard the news again that day, oh boy.'

"The listening session was an incredible experience that has basically bracketed my life. Thanks, John, Paul, George and Ringo. Your yellow covered masterpiece with all those characters on the cover holds up perfectly today. It's a gift that keeps on giving. As it did then and it still does now, it's destined to bring joy to many forever. A timeless masterpiece.

"Paul was right — *Sgt. Pepper* and life itself, somehow does manage to keep getting better all the time."

"The *Sgt. Pepper's* vibrant artwork, including its extravagant Pop Art cover which finds the Beatles surrounded by a crowd of heroes in a 3D collage, was created by Peter Blake and Jann Haworth in collaboration with the band. The original artwork is showcased across the suite of *Anniversary Edition* releases, including the album's pull-out sheet of *Sgt. Pepper* cutouts."

Daniel Weizmann: The album cover for *Sgt. Pepper's Lonely Hearts Club Band*, taken in London on March 30, 1967, was more important and more revolutionary than the music." "It was the declaration of nothing less than a new religion — the Church of Pop Culture.

"*Revolver*'s cover was austere — the Beatles as grown-ups. By contrast, *Sgt. Pepper's* was utopian, ironic, sophisticated but cartoony — a pop art shrine, screaming with color. Like Warhol's movie star portraits, the fake, costumed group on a bandstand was both ersatz and transcendent at the same time, a post-mod challenge. As if they were saying — We are the leaders of a new sensibility. But don't forget that we're an act, an image, a fabrication. All this, years before Ziggy.

"The ye olde time shtick of a *Lonely Hearts Club Band* was no random disguise. It neatly matched the rising music hall/vaudeville revival exemplified by *Laugh-In*, the Kinks, Brian Wilson's *Smile*.

"To paraphrase McLuhan, the sixties drove into the future looking in a rearview mirror. But even more telling was the 'audience.' This crowd is our collective and unconscious understanding of the word 'culture' in all its very different, contradictory permutations — Karl Marx and Marlon Brando, W. C. Fields and H. G. Wells, Yogananda and Dion. As if they're saying — All this stuff we modern people share, high or low, East or West, it is all one. This is pop art about pop art, with LSD's spirit of kaleidoscopic agglomeration.

"Jesus, Hitler, and Ghandi didn't make the cut as originally intended.

"But the most telling audience members are the wax Mop Tops. These wax Beatles send another message, maybe the most important one of all — We are in the crowd, right alongside you."

Kenneth Kubernik: Peter Blake's iconic cover for *Sgt. Pepper's Lonely Hearts Club Band* captured the wildly playful charm that lay at the heart of the Pop Art movement, a brazen pastiche of the high/low, the cut-up, the transfigured, the found, served up in dollops of cheeky insolence, i.e., '67 in a teapot.

"With cohorts like Richard Hamilton (who would, the following year, help design the cover and poster art for the Beatles' *White Album*) and David Hockney, Blake developed a formidable technique applied to subjects and materials of dubious, often comic, merit. This orchestrated discord, so flagrantly on display on the *Pepper's* cover — the electrically charged uniforms foreground against the funereal presence of legends long past— produced a kinetic charge the equal of the music contained therein. It's worth noting that the Beatles' manager, Brian Epstein, hated the cover, suggesting they release the album in a brown paper bag."

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Chris Darrow: In the mid-sixties Laurel Canyon was a quieter, more secluded place than it became later on. The day our band, the Kaleidoscope, had a promo picture taken outside the Canyon Store there was hardly a soul around. That's not like it was later on in the seventies, when there were more out of town people hanging out looking for stars than there were locals.

"One day I was over visiting Barry Friedman's house on Fountain Ave., when he asked me if I would like to go up to B. Mitchel Reed's pad in The Canyon to listen to a tape copy of the new Beatles' album called *Sgt. Pepper's Lonely Hearts Club Band*. Barry was the producer of our first Kaleidoscope album, *Side Trips*, and had been mentored by another premier Laurel Canyon resident, producer Paul Rothchild. The Beamer was a DJ on KFWB and was the voice of the counter culture on local L.A. radio at the time.

"No one had access to this kind of preview, as the Beatles were very careful about leaks and such. We went up to BMR's house, smoked some pot and sat in front of a stereo tape recorder hooked up to his stereo. I was told this was a 4th generation tape copy of the album recorded in England and I knew that the Beatles still recorded on 4-track tape recorders and bounced everything back and forth to get all the tracks they needed. And here we were in Hollywood, using the first eight track recorders at Columbia studios, while recording our debut first LP.

"The quality of the tape was poor, due to the duplication, but we were all knocked out by the music itself. It is hard to imagine now, that there was a time that Beatles' records didn't exist, but hearing something like that for the first time, in those conditions, made me feel very special. I will never forget it!"

Kay Zar Crow: Where was I when I first heard *Sgt. Pepper's Lonely Hearts Club Band*?

Back in 1967, The Summer of Love, I was hanging out with CoCo Dolenz (Micky Dolenz's sister) and the Monkees in the Hollywood Hills. Micky had a wonderful Laurel Canyon home off of Lookout Mountain. There were 'happenings' and jam sessions with all the famous musicians every night in the canyon.

"Micky had an advance copy of *Sgt Pepper's* given to him by the Beatles. Micky would have nightly screenings of the Disney classic Alice In Wonderland with the sound turned down. He would then play the album *Sgt. Pepper* on his great music system. Friends came over mostly to hear the album, but it was fun watching the movie with the Beatles singing and 'GROOVIN' to this new sound and musical excitement that we all felt. We all knew the music industry was in for a big change!"

Rodney Bingenheimer: I got my first copy of *Sgt. Pepper's* from Nik Venet who worked at Capitol Records in the A&R department. He was a staff producer and produced the Beach Boys. I was doing some promotion work for him in the early summer of 1967 with his acts Hedge & Donna, Fred Neil, and then the Stone Poneys. I got the LP in mono. It was different than any previous album the Beatles had done. I liked the mono LP. The sound was compressed. I'm not surprised that *Sgt. Pepper's* is being celebrated for a 50th anniversary. I always knew it would be around forever."

Roger McGuinn: I loved *Sgt.*

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Pepper's and thought it was a brilliant album. The Byrds loved everything the Beatles did. They were our heroes. They could do no wrong as far as we were concerned. *Sgt. Pepper's* was just incredible. I may have liked some of their earlier stuff a little better, but I did like the production values of *Sgt. Pepper's* and the fact that it all kind of ran together and had a theme, a story."

Little Steven Van Zandt: We have all seen historical revisionists making *Revolver* or even *Rubber Soul* their favorite Beatle albums.

"And while I'm not as enamored with *Rubber Soul* as the rest of the world, I certainty recognize the innovative miracles and song by song higher quality of the incredible *Revolver*.

"However, let me state unequivocally, in my opinion, *Sgt. Pepper's Lonely Hearts Club Band* is not only the greatest and most important album ever made by anybody, it is the most unifying, enlightening, and inspiring moment in the HISTORY OF CULTURE!

"For the only time ever, one could walk down any street in the Western world that first week of June '67, Macdougal Street in my case, and hear it coming from every cafe, headshop, clothing store, and passing car.

"It's 40 magical minutes literally elevated our generation's consciousness, standards, expectations, and dignity.

"There was something transcendent and blissful about it, (in spite of the, ironically, consistently depressing lyrics, remember — Lonely Hearts...) that is unexplainable in print but simply, like all of the greatest Art, has to be experienced first-hand.

"It just sounded different.

"Nothing like it before or since.

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Ron Lando: Living in Carmel California at the time, I clearly remember buying the album the day it came out. The irony was, at the same time, I was counting down the days (just two weeks) for the Monterey International Pop Festival to begin. Those 14 days, constantly listening to what is now considered one of the greatest albums of all times was a prelude of what I was to expect 'down in Monterey.' Friday night June 16th 1967, it all jelled into one. A new era was born. *Sgt. Pepper* tore down the walls and opened our ears. Monterey allowed the music to begin."

Paul Body: It came out and suddenly music went from black-and-white to color to 3-D."

Gary Pig Gold: You know, especially deep into my Spring of '67 all-things-Monkee infatuation, I still can't figure exactly how I'd heard about, and seemed to know all about, this grand new Beatles album months before its actual release. But with that particular school year winding to its close my father — as a Grade 7 Graduation Present, he winked — drove me all the way into Toronto's giant flagship Sam The Record Man store to buy said special new LP for his one-and-only. After all, somehow I'd even managed a C+ in Math that year of 'Clarksville,' 'Steppin' Stone' and 'A Little Bit Me.' Really!

"Now, entering his doors that brilliant Saturday morning, Sam was already blasting 'A Day In The Life' from the back counter speaker as stacked waist-deep right there on the floor, beneath a hand-scrawled cardboard sign reading HERE IT IS, excited arms were reaching, grabbing, then rushing towards cash registers

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with this colourful new prize of prizes. Of course I quickly claimed my own copy (mono, naturally ... after all, it was 50 Canadian cents cheaper than that silly 'Deluxe' stereophonic version), Dad nabbed the spanking new *Sounds Like ... Herb Alpert* long-player for his own use, and over lunch at the nearby diner I hardly gave my French fries and giant chocolate milk a second slurp as I peered transfixed at all those words — lyrics, could they be?? — on the bright red back cover which reminded me somehow of favorite old children's books. Dad, bemused but kinda understanding as always, just finished his burger and said C'mon, let's get home already.

"Needless to say for the remainder of that momentous afternoon the family hi-fi alternated between Rita, Lucy, and the Tijuana Brass, Mom — an admitted P. McCartney fan ever since a certain Ed Sullivan Show — stuck her head through the kitchen door to remark 'That was a nice one' as 'She's Leaving Home' first played out, and you know what? Monkees Headquarters never ever did make it back anywhere near our living room Entertainment Centre's turntable ... well, for at least a whole 'nother week or two that is."

The Beatles in 1967 recording Sgt. Pepper's Lonely Heart Club Band at Abbey Road Studios

©APPLE CORPS LTD.

Gene Aguilera: The world was changed forever in 44 minutes--the time it took to listen to *Sgt. Pepper's Lonely Hearts Club Band*.

"After the maturation of *Revolver* and finally done with touring, The Beatles sat down in the studio (with a 4-track recorder, no less) and unleashed a sonic masterpiece in 1967.

"As a 14-year old lad, I remember having to beg ,borrow & steal to buy this album for $3.98 at the local Unimart discount store on Whittier Blvd. From my little nook in East L.A., a new Beatles release was a mind-changing experience, a happening. I spent countless hours studying the cover and reading the lyrics over-and-over on the back; hypnotizing myself as I watched the record go round-and-round on my small suitcase record-player. I absorbed *Sgt. Pepper*'s until it became my best friend.

"East L.A. has always had a thing for the Beatles. First of all, 'Twist and Shout' uses the same chords as 'La Bamba.' Secondly, 'This Boy' (from Meet the Beatles) sounds right in place on an Art Laboe Oldies Dedication show. Lastly, I saw The Beatles live in concert (8/28/1966) at Chavez Ravine — a proud Chicano barrio hijacked by the Los Angeles Dodgers baseball team.

"*Sgt. Pepper's* was an opera to the ears, meant to be listened to in one-sitting. The Beatles even went so far as to state in the liners, 'A splendid time is guaranteed for all.' You want to give somebody the ultimate compliment? Just say 'that was your *Sgt. Pepper*'s.' They'll know what you mean."

Roger Steffens: I bought my copy of *Sgt. Pepper* on the day of release during basic training at

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Fort Leonard Wood in Missouri. Every barracks had at least one record player and my whole unit gathered around it to listen in unison. It didn't sound like anything else at the time, with its wide-ranging mix of styles and experiments. The Indian sitar licks of George Harrison on 'Within You Without You' blew everyone away, and helped break Ravi Shankar into the pop mainstream.

"We didn't get the LSD reference in the title of 'Lucy in the Sky with Diamonds' right away, but the song certainly evoked acidic memories in my fellow draftees who had experience with the holy medicament before being ripped from their long-haired civilian lives. But 'A Day in the Life' was the song that took us all over the edge and we couldn't wait to hear it again. From the circus to the stars all on one disc, the Beatles were the kings of the universe creating that all-pervasive soundtrack for the Summer of Love, when we thought that the spiritual millennium had arrived at long last and the world would never be the same. We were right about the latter, but not in the way we suspected - or hoped."

Steve Lukather: *Sgt. Pepper* is the most important album of all time on so many levels. It was the Beatles re-inventing yet another time, using the studio like no one had ever before them!

"The songs and writing were so ahead of what was happening at the time. It was a statement of the

times as well. They led my generation and I was an early fan seeing them on *The Ed Sullivan Show* and waiting for their every move. It was like my life had gone from Black and White to Color when I saw them the first time.

"When *Sgt. Pepper* was released no one thought they could top Revolver... but they did!

"I have said many times that for me, the Beatles are my classical music. It is the band and the music and the album by which all others will be put up against. Pound for pound song for song it was audio cinema. You could almost see what you were hearing and no, I was not high at 10 years old!

Ringo re-invented what drums were to popular music. No one ever heard drums play like that or sound like that. Paul's Bass as well. Just stellar musicianship ... ALL of them plus George Martin and Geoff Emerick deserve kudos here as well!

"The music did transcend me to a place. Perhaps just imagining where and how such sound and music was made. I still get chills when I hear it."

Richard Bosworth: While doing sessions at Abbey Road Studios I was able to listen to Beatles' recordings and through careful study I determined why Paul McCartney's sound is so big. On every *Pepper* song that has bass guitar except 'A Day In The Life' the part is precisely doubled in unison creating one huge sound.

"I'm certain he was emulating the similar use of multiple basses from the productions of Phil Spector and Brian Wilson. McCartney continued utilizing this technique through *Magical Mystery Tour.*

"Beyond his brilliant bass

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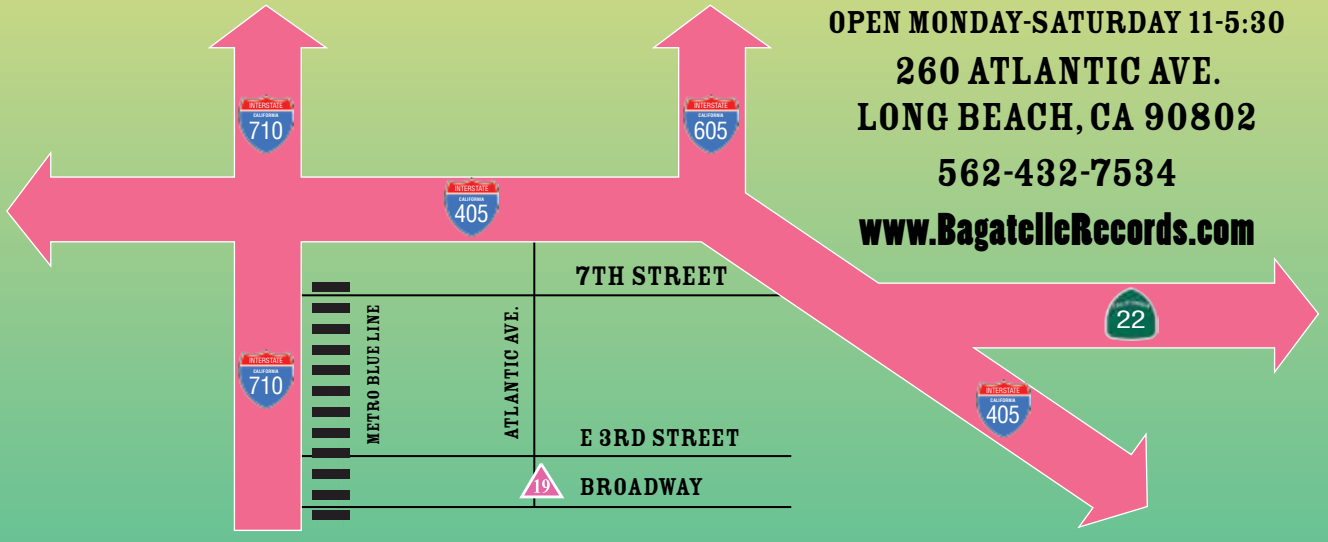

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guitar work McCartney plays much of the lead guitar on the album. A blistering solo for 'Good Morning Good Morning.' The lead guitar on *Pepper's* title song as well as the reprise version I'm fairly sure the double tracked electric lead guitar solo on 'Fixing a Hole' is his.

"It must be stated that George Martin's production and the recording engineering of Geoff Emerick as well as several other recording engineers is exemplary and continues to inspire all who make records to this day."

Lonn Friend: After I bought *Meet the Beatles* in the wake of their *Ed Sullivan Show* debut, I forfeited my pre-teen allowance for every new vinyl release. When my ten year old ears first beheld the opening strains to *Sergeant Pepper's* — imperfectly blasting off a $40 Motorola record player — I was suddenly jettisoned into some surreal tripped out post-adolescent dream state. I remember being emotionally tweaked by *Rubber Soul* but *Pepper's* was something, uh, really NEW. I'm pretty sure I ferried the album home from a local San Fernando Valley department store like the May Company strapped to the rear rack of my Schwinn.

"I'm also dead certain that the platter spun endlessly for untold weeks. 'Fixing a Hole,' 'Lovely Rita,' 'For the Benefit of Mr. Kite,' 'She's Leaving Home' - there was so much going on between the psychedelic grooves, far more than my kid brain could assimilate. I fell desperately in love with every song, romanced into melodic submission by the most four most fabulous human minstrels mankind will ever know.

"Of course, given my last name, one particular track has always maintained a personal resonance. I was in Japan with Bon Jovi, January 1991. The band was sound checking in the vast, empty Yokohama arena, rehearsing a special encore cover. When the chorus arrived, Jon and Richie belted, 'By with a little help from Lonn Friend!' Gotta make sure someone cues that up at my funeral."

David N. Pepperell: Australia had to wait for *Sgt. Pepper.*

"Local EMI was not confident they could do a proper job on the cover so all covers were imported from the UK causing the release date in Oz to move from June to July 1967.

"A whole month — it seemed like an eternity especially as tracks from the album were being played on the radio and we couldn't buy the record!

"On the magic day it was finally released, as luck would have it, I found myself without any money at all. I hocked my guitar — not a particularly good one, an old acoustic I'd had for years – for the princely sum of six dollars – just enough — and made my way to Alans' Music Store in the heart of downtown Melbourne. Their massive front window was just a sea of *Sgt. Pepper* covers, posters and pictures of the Beatles. I fought my way to the counter, amidst throngs of people waving money, and managed to buy a copy. Once outside I pulled it out of the Alans' bag and took a look. What a sight!

"A fold-out cover — unknown in Australia in those days – with an amazing collage featuring the Beatles old and new, as well as a crowd behind them featuring some people I recognized but many I did not, on the front cover plus the complete song lyrics on the back.

"Inside the fold were the four

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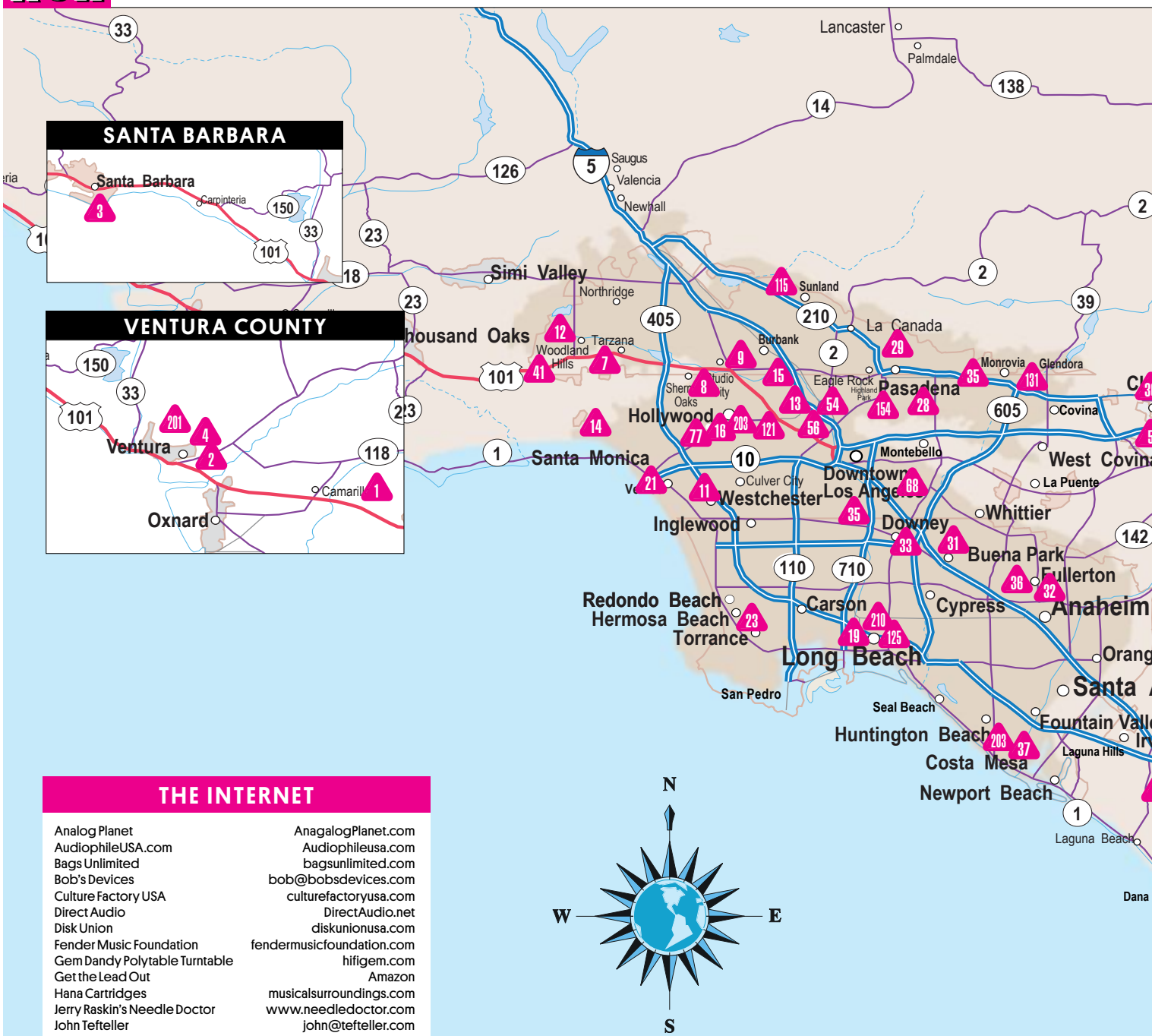

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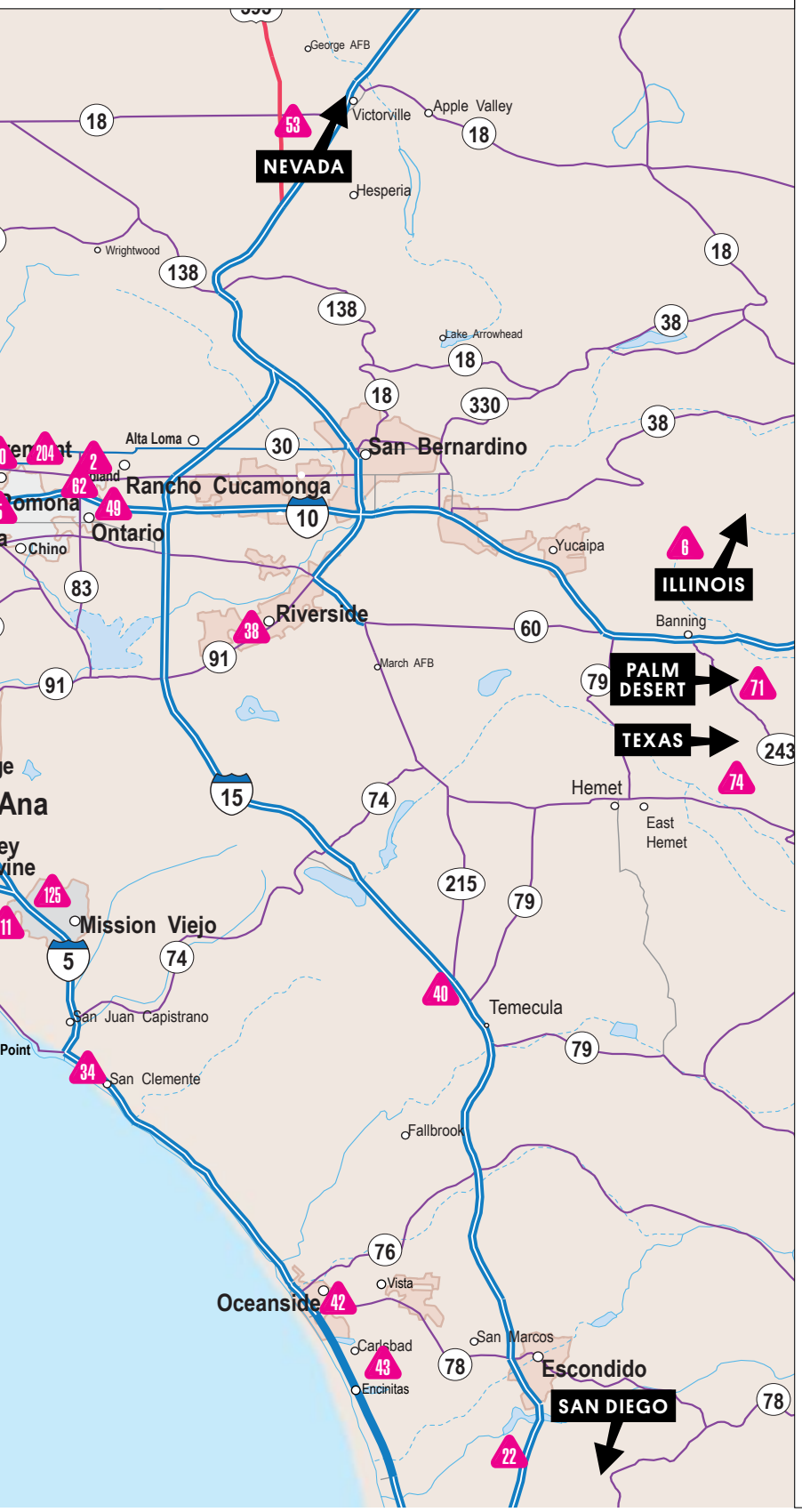

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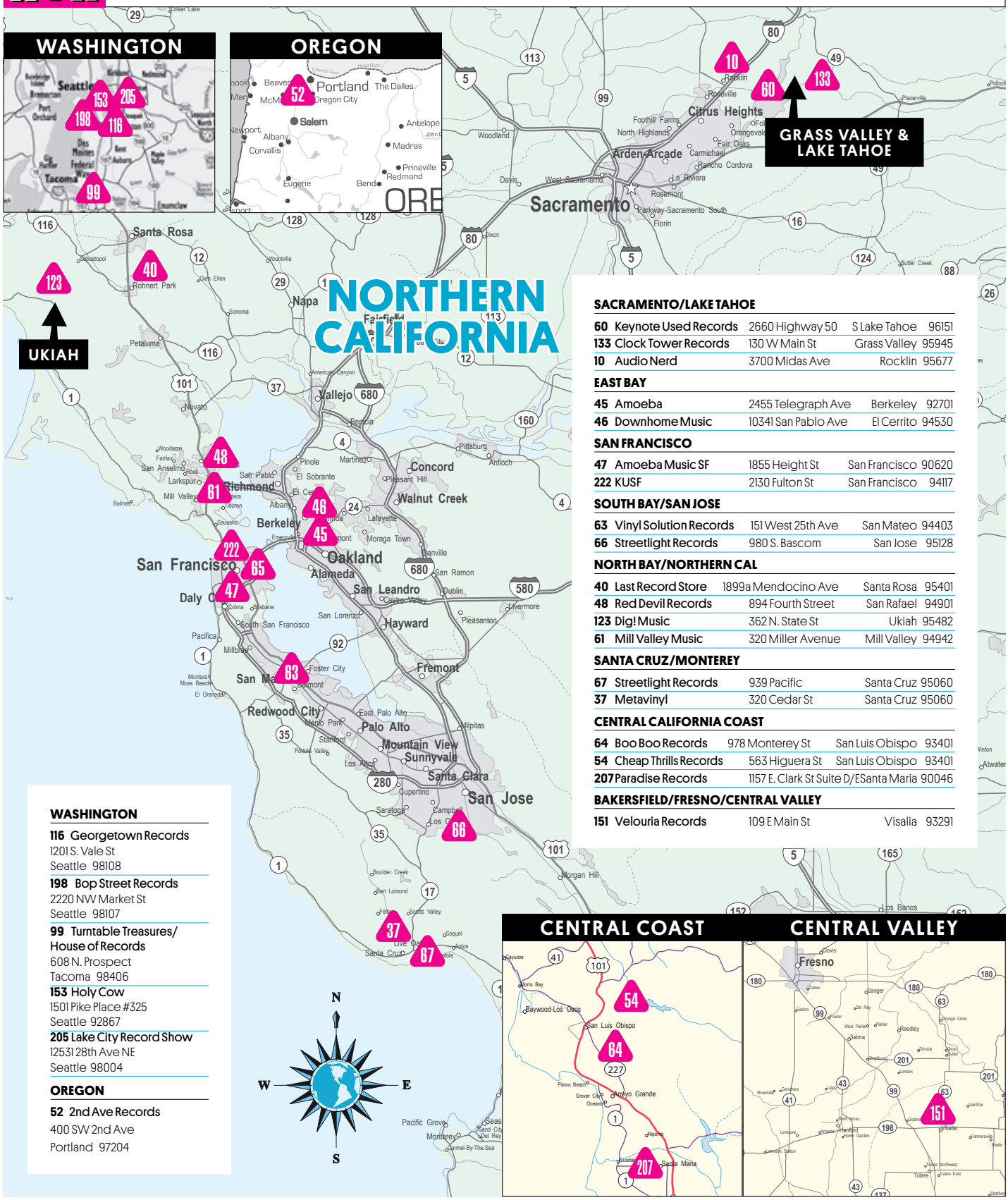

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CONTINUED FROM PAGE 22

Beatles resplendent in their *Sgt. Pepper* uniforms and in the left hand sleeve cavity was a sheet of cut-outs featuring badges, pictures, cards and even a moustache!

"It was thoroughly breath-taking. While I was trying to take all this artwork in, the record was blaring from loudspeakers outside the shop and I was beginning to realize that this was even more of a way-out work than *Revolver* which was hard to imagine.

"I barreled home in a tram as fast as I could – nowhere fast enough really but I spent the time reading the lyrics and trying to make some kind of sense of them, really impossible without the music and Beatles voices.

"Finally I made it home, rushed to my room, took out the record noting it had no individual tracks, so this was not a collection of songs but a true album I realized, and put it on the turntable.

"I still think that the opening of *Sgt. Pepper's* commencing with the title track, then segueing into 'With A Little Help From My Friends' then into the wondrous lunacy of 'Lucy In The Sky With Diamonds' is the greatest opening of any album in history and instantly transports the listener to a new world, Pepperland, the Beatles world.

"Every track thereafter is a wonder, with standouts like 'Mr. Kite' and George's Indian fantasy 'Within You Without You' taking your breath away, with the culmination of 'A Day In The Life' causing sheer amazement at what the Beatles were capable of achieving.

"In many ways the first real album *Sgt. Pepper*'s is still the greatest album ever made performed by the greatest group the world has ever seen. A phantasmagoria of sight and sound as well as being the perfect example of the mid-Sixties zeitgeist it stands as not only a work of genius but a true time capsule of a period in history too fantastic to even imagine in these hard days of the 21st Century.

"Still, if you want a taste of what paradise was like, you only have to put the needle down on *Sgt. Pepper's Lonely Hearts Club Band* and keep playing it until you reach 'A Day In The Life' and you are almost back there again.

"I'm still really there because I refused to ever leave."

Celeste Goyer: Consulting the three versions of myself for their experiences of SPLHCB, I get very distinct responses. The young girl of 6-12 years absorbed every Beatles song without mediation, leaving me with a kind of Beatles-imprinted DNA, like millions of others my age, I suppose. In the way that Harold Bloom says Shakespeare's plays created modern human consciousness, I can say without overstating that Beatles music created me.

"The young teenager of 13-15 appreciated McCartney's cheery music hall tunes, so fun to sing with (and even tap dance to, sad to relate) as counterbalance to the hormonal emotional swings.

"The third and current version of myself will only put the needle down on 'Within You Without You.' It may be a while before 'A Day in the Life' sounds fresh to me again, because at 17 I spent countless hours kind of walking around inside the masterpiece of *Sgt. Pepper*'s in those big, cheap '70s headphones we lived in. It may be that the elaborate production of the album was a necessary revolution at the time, but like dropping acid, you don't need to keep repeating a revolution once it does its work."

IN MY 1997 INTERVIEW WITH George Harrison for *HITS* magazine, Harrison commented on the Beatles' studio expeditions.

"That was the environment in the band — everybody was very open to bringing in new ideas. We were listening to all sorts of things, Stockhausen, avant-garde music, whatever, and most of it made its way onto our records."

Harvey Kubernik has been a music journalist for over 44 years and is the author of 10 books. In April of 2017, Sterling published Kubernik's book *1967 A Complete Rock Music History of the Summer of Love.*

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Coltrane: An Appreciation

With the release of a new record that pairs jazz giant John Coltrane with Thelonious Monk, *RCN* examines his lasting musical influence

BY HARVEY KUBERNIK

SAXOPHONIST JOHN COLTRANE DIED on July 17, 1967 in Long Island, NY after a brief bout with liver cancer.

"Mourned by as many rock musicians as those from the jazz world, he was a courtly, soft-spoken gentleman from North Carolina, who pursued the roiling, labyrinthine currents of improvisation, from the postwar abandonment of big-band swing in favor of the fractious sounds of bebop and beyond," observed keyboardist and author Kenneth Kubernik.

"In each step of his evolution, beginning with Dizzy Gillespie's orchestra, through his tenure with Miles Davis and his own stentorian 'classic quartet,' Coltrane revised and refined his 'voice,' a burnished, muscular tenor, liquidly velvet on ballads, coruscating on up-tempo numbers.

"Coltrane recognized that music's capacity for astonishment, for both the performer and the alert listener, was much more than diligent practice — his fearsome virtuosity would often lead him into thickets of stifling verbosity, as off-putting as an electric guitar's noxious feedback. The sounds he heard in his head—the quest for pure intent — compelled him to eschew the Great American Songbook, that litany of Broadway standards that were long the heart and soul of jazz, for an unforgiving ascent into cacophony."

Just before Coltrane's physical departure, he had been scheduled to participate in a jazz festival at UCLA's Pauley Pavilion in Westwood, a European tour in October, and then a trip to Africa to study music.

"He was coming to learn from me," revealed Ravi Shankar in a 1997 interview I conducted with him for *HITS* magazine inside his Encinitas, California home. "I told him, 'John, why do I find so much turmoil and disturbance in your music?' He laughed and said, 'That's exactly what I'm trying to find out myself, and you can help me.'

"We had three meetings, and he came and sat twice, a very long one and a very short one in a New York hotel where I used to stay.

ESMOND EDWARDS

John Coltrane

And he wrote down many ragas, and I taught him how we improvise, and he was asking me, 'How do you bring the spiritual quality in your music? How do you do that?' Afterwards, he started using more drones, if you remember. I heard the turmoil in his music. He was like a child. It was a wonderful revelation for me to see this man. Dick Bock [Pacific Jazz Records] always tried to play me as much Coltrane as possible, in the car, or a few records. There I was hearing certain melody qualities that were so wonderful," Ravi enthused.

"In 1967, the best record I listened to might have been *John Coltrane's Africa Brass*," suggested Byrds' co-founder Roger McGuinn to me a 2007 interview.

"We were on the road, and I had bought a Phillips Cassette Recorder in London, and it was such a new invention at the time there were no pre-recorded cassettes on the market. But, I had a couple of blanks that I picked up. And we stopped somewhere in the mid-west, [David] Crosby knew somebody there, so we went over to this guy's house, and he had the latest Ravi Shankar and Africa Brass.

"And, so, I guess this is music piracy, but I dubbed *Africa Brass* on one side of the cassette and Ravi Shankar on the other. And we strapped the cassette player to a Fender amp on the bus and we just kept turning the cassette over and over and listened to that thing for a month on the road. We loved that music, which influenced 'Eight Miles High' later. The break on 'Eight Miles High' was a deliberate attempt to emulate Coltrane, like sort of a tribute to him, if you will.

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"We had heard Ravi Shankar earlier," McGuinn recalled. "I had a physical response to that Coltrane album the first time I heard it. It felt like a white hot poker was searing through my chest. It cut deep into me and it was a little painful. But I loved it. It just opened up some areas in my heart and head that I hadn't known about.

"I think what I loved about *Africa Brass* was the improvisation of course, but his attitude comes through. A forceful, rebellious attitude. Like rock 'n' roll. It really knocked me out."

"In 2007 I heard a recording of the Miles Davis Quintet in the fall of 1967 from the University of California at Berkeley in the Harmon Gymnasium," recalled drummer and percussionist Jim Keltner in a home interview we did last decade.

"This Miles Davis 1967 show in Berkeley confirms the legend that has built up around him. As if it needed confirming. '7 Steps To Heaven' and Tony Williams drumming changed my whole life.

"It was changed earlier when I saw Elvin Jones with John Coltrane when they came to town at Club Renaissance. Those are the two strongest events I've ever seen musically in my life. Miles with Philly Joe, Paul Chambers and those cats at the Renaissance Club."

"I saw [Jimi] Hendrix in 1967 at the Whisky just after the Monterey International Pop festival," John Densmore, drummer of the Doors told me in a 2007 telephone interview.

"God! We knew somebody was coming. A giant! It was just ... I don't have the words ... He was

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like Coltrane on guitar, playing it upside down, without changing the strings. Forget it.

"I saw Coltrane many times. I was a jazz snob until I heard the mop tops music and I went, 'They're cute.' And then I got into rock 'n' roll. I saw every jazz great who ever came to town the first half of the 1960s. Les McCann at the Renaissance Club. Cannonball Adderly at Howard Rumsey's Lighthouse. Bill Evans five or six times at Shelley's Manne Hole. I shook his hand.

"Hearing jazz I first started with Dave Brubeck. Then, I saw Les McCann, blues and funk, Miles [Davis] and John Coltrane. At Valley State College one of the ethnological music instructors was Fred Katz, who was the cello player for the Chico Hamilton jazz quintet.

"I noticed with Elvin Jones and John Coltrane there was communication. So, I thought, 'I'm gonna keep the beat. That's our job as drummers. But, I'm gonna try and talk to Jim [Morrison] during the music.' Like, 'When the Music's Over.' That's Elvin. I knew I wasn't playing jazz."

"In the early sixties in New York I saw Miles Davis, Charles Mingus and John Coltrane in New York," exclaimed Ray Manzarek, co-founder of the Doors to me earlier this century.

"'During the 'Light My Fire' solo section it's an A-minor triad to a B-minor triad that just repeats like John Coltrane's version of 'My Favorite Things.' The same modal chord structure that I used in 'Light My Fire.'

"Left-handed I'm playing the same thing over and over. The right hand is just playing behind [Robby] Krieger, punctuating with chords, punctuating with single notes playing with Krieger. When I'm soloing I'm playing anything I want to play. And that bass line just keeps on going. Like tribal drumming or Howlin' Wolf playing one of his songs without any chord changes on and on and on. The same pattern. The same three notes over and over. And

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off he goes, man."

"Ray Manzarek is the 'forgotten man' in the history of jazz-rock fusion," stated Dr. James Cushing, who hosts the program *Jazz Classics* on KEBF-FM in Morro Bay, California. "Months before Miles Davis began experimenting with electric keyboards, and years before The Tony Williams Lifetime, The Doors' organ-guitar-drums trio sound opened secret passageways between rock and jazz.

"I had no idea, as a 1967 teenager freshly arrived in LA, that I was listening to a variation on John Coltrane's 'My Favorite Things' as I grooved on the far-out 'album version' of 'Light My Fire,' nor did I connect 'When The Music's Over' with its source in Herbie Hancock's 'Watermelon Man.'

"I think that the death of John Coltrane the same summer Jimi Hendrix emerged marked a fundamental change in what was happening in music," Cushing offered. "John Coltrane was second only to Miles Davis as being the most charismatic and important man in jazz. He and Miles were the guys. And Coltrane was in his wildest, freest period.

"Talk about the 'grand permission!' Free jazz was the wildest permission of them all. Coltrane's music was way beyond psychedelia. Coltrane's death represents a road prematurely closed off.

"I think Coltrane's death also, at least historically, marked a transition: after 1967, jazz, at the most fundamental level was no longer at the center of the intellectual life of young American listeners."

This past spring, the Abramorama company handled the North American theatrical distribution of John Scheinfeld's documentary *Chasing Trane: The John Coltrane Documentary*. A DVD is scheduled for last quarter 2017 retail outlets.

The film played to critical and audience acclaim in the fall of 2016 at its world premiere at the Telluride Film Festival and also at the Toronto International Film Festival, IDFA and DOC NYC. Set against the social, political and cultural landscape of the times, Chasing Trane brings John Coltrane to life as a fully dimensional being, inviting the audience to engage with Coltrane the man, Coltrane the artist. Featuring interviews with Wynton Marsalis, Sonny Rollins, Dr. Cornel West, President Bill Clinton and Common, among others, Coltrane's own words are spoken by Denzel Washington.

Written and directed by critically acclaimed documentary filmmaker John Scheinfeld who previously directed and wrote the screenplay to *Who Is Harry Nilsson (And Why Is Everybody Talkin' About Him?)*

The film was produced with the full participation of the Coltrane family and the support of the record labels that collectively own the Coltrane catalog.

Although Coltrane did not do any television interviews during his lifetime ... and only a handful

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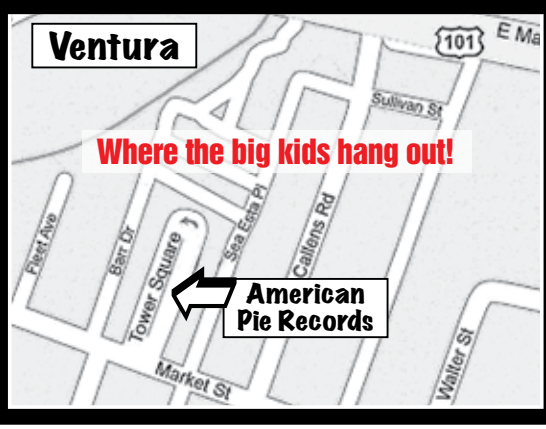

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CONTINUED FROM PAGE 36

of radio interview, he will have an active and vibrant presence in the film beyond remarkable performance clips through thoughts he expressed during print interviews. His words are spoken by Academy Award winner Denzel Washington.

"There is much to admire both in the music and in the man that was John Coltrane," emailed singer/songwriter and trumpet player Sarah Kramer, who was awarded a Nesuhi Ertegun Jazz scholarship by trumpeter/composer Wadada Leo Smith with whom she studied at Bard College.

"...Coltrane's technical skill(s) and versatile abilities in quite a range of styles is inspiring, but it is the sounds/style of his own voice that truly made and continues to make an impact in music both as a player and as a composer/arranger.

"I always cherish melody and groove, tone and voice ... authenticity. He was a master of this, his approach in melody, motif and/or improvisation. It was a solo exploration, but also a collective endeavor with specific players, whether it be within his time with Miles Davis, or with the phenomenal array of players/voices he worked with on his own as well (Freddie Hubbard, Eric Dolphy and such a long list of others). His quartet with Elvin Jones, McCoy Tyner and Jimmy Garrison, resonates with me the most (the improvising, the searching/exploring, the discovering).

"The level of listening/musicianship was so deep, and the willingness to both support and to lead each other in a musical journey captivates the listener/audience in a hypnotic fashion. It commands in an inviting way.

"Coltrane's love of the divine, that Love Supreme, his quest to delve into the spiritual, that is pretty mind blowing. His analyzing of the Circle Of Fourths (or Cycle Of Fifths) as symbols, shapes ... stars; something higher, something deeper ...

CONTINUED ON PAGE 40

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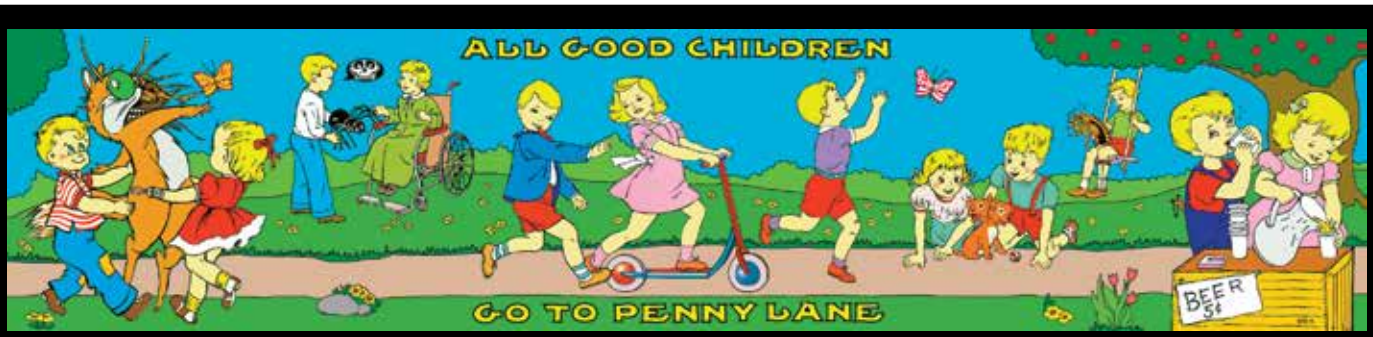

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CONTINUED FROM PAGE 38

finding harmonies and modes, textures, tensions, releases ... it was as if he functioned on a whole other dimension. There was a certain mindfulness, a consciousness, a focus as a spiritual being.

"He could tell a story, express emotion, travel far and wide. I love to be a passenger listening to his tenor. It's all about context though, the space and the other players, it's all of the elements coming together, and we're so lucky for the recordings that captured it."

60 years ago, for an all-too-brief, magical time in 1957, two of the greatest musicians in history — Thelonious Monk and John Coltrane — performed together every night at New York's Five Spot Cafe and between April and July of that year, they made their only studio recordings together.

On June 9th, the newly minted imprint Craft Recordings, reissued *Thelonious Monk and John Coltrane's Complete 1957 Riverside Recordings* as a deluxe vinyl edition box set featuring new artwork, rare photos and 180-gram vinyl pressed at RTI from lacquers cut by George Horn at Fantasy Studios in Berkeley, CA. Remastered from the original analog sources, audio will also be released in hi-res digital formats.

The collection features such stellar musicians as Art Blakey, Wilbur Ware, Coleman Hawkins, Shadow Wilson, Ray Copeland and Gigi Gryce. Rounding out the package is an insightful essay by the late Orrin Keepnews, who, as producer of the original sessions, was present at the creation of every note.

Thelonious Monk

BOB PARENT

Coltrane was poised to make a giant leap forward and ready to learn from one of the masters, Monk. In a *DOWNBEAT* interview Coltrane recalled, "Working with Monk brought me close to a musical architect of the highest order. I learned from him in every way."

"The intersection of John Coltrane and Thelonious Monk in 1957 defines high quality and innovation, so it was an easy choice to have this unique package as Craft Recordings' inaugural release," remarked Sig Sigworth, President, Craft Recordings.

2017 marks what would have been Monk's 100th birthday and this release celebrates the brief but prolific intersection of genius between two of jazz›s all-time luminaries.

Harvey Kubernik has been a music journalist for over 44 years and is the author of 10 books. In April of 2017, Sterling published Kubernik's now critically acclaimed book 1967 *A Complete Rock Music History of the Summer of Love.*

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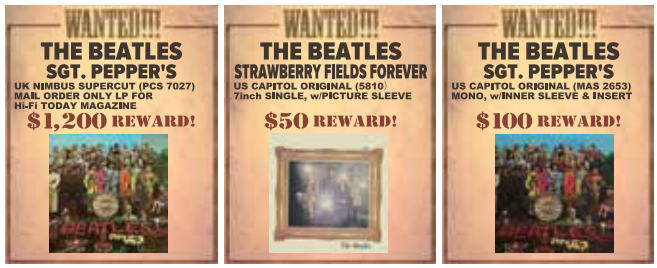

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Monk and Coltrane — Definitive Performances

BY ARMAND LEWIS

THERE ARE VERY FEW JAZZ composers who, when you hear their work, you know instantly whose tune you are hearing. Soloists may be easily identified by their individual sound or style, but as composers, very few are so unique that their songs are not only instantly identifiable, but should any one try to copy their approach, they invariably fail to equal their original inspiration. You may hear tunes that remind you of the flash of Charlie Parker, or the studied cool of Miles Davis, but there is only one Thelonious Monk.

Born in North Carolina in 1917, Thelonious Sphere Monk began his career while he was a teenager, playing piano with a traveling evangelist touring the southern and mid-western United States. By 1941, Monk was the house pianist at Minton's Playhouse, a Harlem nightclub where up-and-coming musicians would not only entertain, but after hours would jam, creating a new sound that would in a few years become known as modern jazz or bebop.

About this time, Monk had also started composing his own music. Monk's angular, dissonant, melodically original and sometimes down right somber compositions were initially met with bewilderment. Simply put, Monk's music was too advanced for audiences of the late 1940s and early '50s. But just a few years later, when Monk signed with Riverside Records, what had begun as incomprehensible and strange suddenly started to make musical sense.

Riverside cannily introduced Monk to a wider public with piano trio and solo LPs styled to introduce Monk's basic approach, while, in subsequent records, slowly getting record buyers used to the pianist's innovative edge. To do this, Monk needed a full band — one that could keep up with his unique, idiosyncratic compositions. After trying alto saxophonist Ernie Henry and tenor saxophonist Sonny Rollins on his *Brilliant Corners* LP, Thelonious Monk found the saxophonist he needed. That his new saxophonist needed Monk just as badly made their brief collaboration all the more intense.

At the time, John Coltrane was coming off a very low point in his life. Having lost his position with Miles Davis' quintet due to a debilitating narcotics addiction, Coltrane found himself in need of a new gig. Monk brought a newly clean and sober Coltrane into his own group at the moment that Coltrane would regain his musical powers and begin his rise to iconic status in the jazz world. Their collaboration was very brief (just four studio dates over a three-month period), but would constitute artistic breakthroughs for both musicians.

The recordings Monk and Coltrane made together in this short period were initially scattered over several Monk albums as well as the jam session compilation *Blues for Tomorrow*. Now

CONTINUED ON PAGE 44

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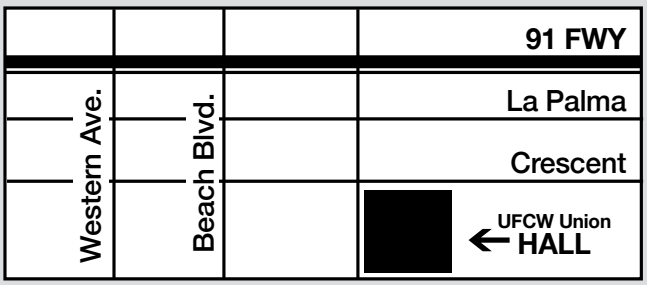

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collected together in one three LP set as *Thelonious Monk, John Coltrane – The Complete 1957 Riverside Recordings* (Craft Recordings 00001), everything that Monk and Coltrane recorded together in a studio setting shows these two giants at pivotal moments in their careers.

The only track recorded at their first session together on April 12th, "Monk's Mood," was clearly a paid audition for Coltrane. The remainder of the LP that would be released as *Thelonious Himself* had been recorded several days earlier. Coltrane clearly aced his tryout. Producer Orrin Keepnews states in his liner notes that when they finished recording the tune, Keepnews rushed from the control room into the studio hoping to sign Coltrane to a contract with Riverside. Too late as it turned out, for Coltrane had signed with rival Prestige Records just three weeks before.

Monk now knew he had a star soloist who could not only correctly play his compositions, but could carry any group that Monk could assemble. And two months later the group Monk assembled would create what is arguably his masterpiece.

Recorded over two sessions (June 25th and 26th, 1957), the music recorded by Monk, Coltrane, Coleman Hawkins, Ray Copeland, Gigi Gryce, Wilbur Ware and Art Blakey is simply the definitive set of Monk group performances. "Well You Needn't," "Crepuscule with Nellie," "Epistrophy" and "Off Minor" were recorded by Monk on multiple LPs over the years, but these renditions will literally etch themselves into your head, causing you to forget any of the other versions that Monk would record in the ensuing decades.

Presented here with alternate and fragmented versions as well as false starts, the master takes of these tunes would become the classic album *Monk's Music*.

In what would turn out to be their last studio session together, Monk brought Coltrane back for a quartet date the following month. The session would yield only three tracks — "Ruby My Dear," "Nutty" and "Trinkle Tinkle" — but each tune would confirm the promise that Monk heard when Coltrane joined him just three months earlier on "Monk's Mood."

By the time of this last session with Monk, John Coltrane was well into making his own recordings for Prestige. Though the two would play live together through the end of 1957, contract restrictions and other factors eliminated any possibility of a studio re-union. It may have taken only three months to record *The Complete 1957 Riverside Recordings*, but the music laid down that year will be listened to for centuries.

Armand Lewis buys and sells rare Jazz LPs. He can be reached at mrbluenote@peoplepc.com

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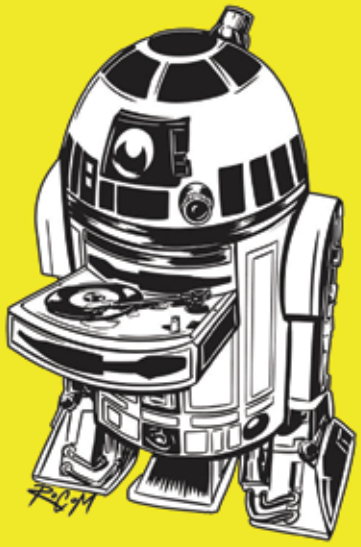

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